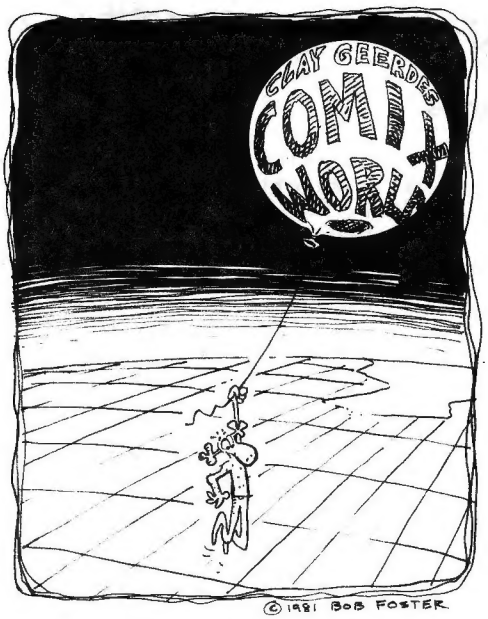

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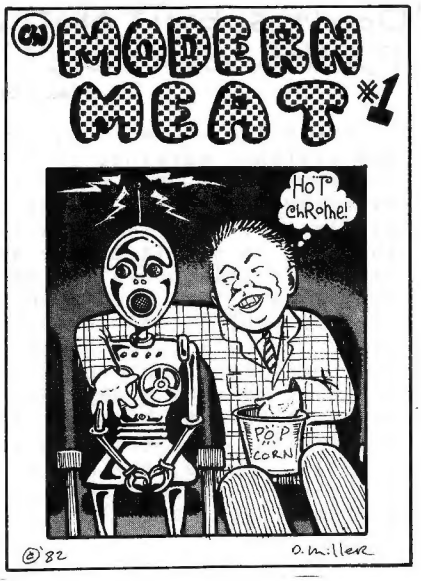

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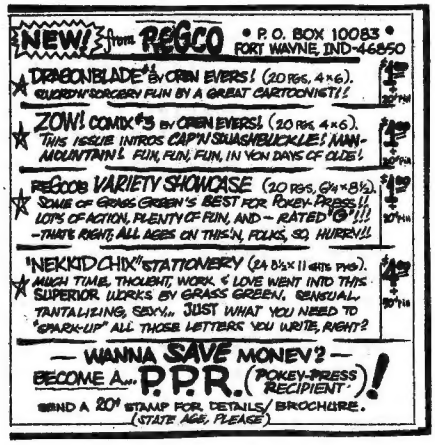
COMIX WORLD 191. March 1, 1982. ©Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by Bob Foster, who told me at a San Diego Con a couple of years back that there was a third Myron Moose drawn, so we may, in the deep future, still see that funny animal on the scene.* EXPOCOMIC '82 is coming up in Barcelona, Spain, 11-16 May. Info from Carlos Tejada, Av. Reina Maria Cristina, Barcelona 4, Spain.* KNOCKABOUT 3 is in from the British Isles and it's excellent stuff, cover to cover. Cover by Hunt Emerson (That's his caricature of himself at the bottom of this page along with two other illos by KNOCKABOUT artists). The book will be available in this country from Last Gasp Comix, 2180 Bryant, S. F., CA 94110. $2.50pp.* From Roldo and Jack and the boys up in Winnipeg comes SNAFU FUNNIES 2. $1.50 pp and very funny. NOTE: A lot of Canadian mail was lost in a trainwreck recently so if you ordered anything from Roldo, contact him again to make sure he got the order. 1232 Downing St., Wpg, Man., Canada R3E 2R7. An extra 50¢ will get you Roldo's own mini, SNAPSHOTS, definitely a hot one.* You can check out an issue of Back Pocket Comics (mini) for 15¢/stamp. 1040 Aurora Ave., St. Paul, MN 55104. Lot of comic activity up in Minnesota.*Brad Foster has illustrated the first section of Jerry Goebert's QUARK. More on that later.* New minis from COMIX WORLD are: BABYFAT 25 (cover by Steve Fiorilla), WHATSO FUNNIES (idea and cover by Roldo), and MODERN MEAT (idea by me, cover by DAVID MILLER). 50¢/stamp each. For a complete list of my publications to date, send me a dime and an SASE.)* Creation Con coming up at the DISNEYLAND Hotel, April 17-18. Last time I got a quote from that Hotel, the tab was $84 a day for a cheap room. But there are dozens of cheap motels surrounding Dizzyland, so check it out now. May 8-9, Harlan Ellison will guest at Creation in L. A. at the Biltmore. Creation comes to S. F. again June 26-27 and Ellison is coming up for that one, too.* Diana Schutz and Tim Wallace are doing a newsletter at Comics and Comix, the TELEGRAPH WIRE. Drop them an SASE to see what they're up to. Diana reviews ugs. 2461 Telegraph, Berkeley, 94704.* BEST OF TWO WORLDS at 2512 Telegraph in Berkeley is handling a lot of ug originals. Nice gallery scene in the rear of the store. Mark is keeping that together. Just got some nice Spain work in.* Spain illos of Mission Street women in Feb 7 82 CALIFORNIA LIVING (supplement to CHRONICLE).* Trina has a page in March PLAYBOY.* Greg Irons slipped in and out of San Francisco last week. Gave Ron Turner the art for SLOW DEATH 11. All the graphic details of Greg's accident.* EL VIBORA 24 and 25 out. Info on Spanish ugs from J. M. Berenguer, Plaza Beatas 3, Barcelona, Spain. El Vibora has a strong emphasis on sex, violence, S/M, and residual hip, one of the last surviving "Head" comix. COMIX WAVE 7 out in three weeks. C. G.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"DON'T SUBMIT AND WAIT! PUBLISH YOUR OWN!"
-CLAY GEERDES

The original idea for the mini-comix of the late seventies and early eighties was simply that anything could be a comic book and anyone could draw it. I was upset at the evolving underground establishment which had a single view of the world and was rejecting all of the young cartoonists who had been members of COMIX WORLD since I started the newsletter in 1973. Well, the only thing to do when one door closes is to open another one and that's what I did with the minis. I didn't have the money to publish regular 7x9 32 pagers with 4-color covers. I did have the money to put out eight pagers with small print runs. Being an immediate form, the minis proved a lot more popular than I thought they would. There was an audience out there for the young cartoonists. When I ran a few hundred copies of the first BABYFAT, I had no idea that the title would be more than a one shot. There are 24 issues now and I have a folder full of covers. BABYFAT was and is a nonsense term. It came to me one evening when I was eating a chocolate sundae in Denny's off Highway 17. My friend, David Nadel, and I used to go there after the club closed and eat breakfast. A lot of the mini-titles came out of our rap sessions. Most of the mini titles are my inventions. I would come up with a nutty title like FRIED BRAINS or WEIRD WAITRESS FANTASIES and ask around for panels. Once I made up a list of two dozen titles and concepts and sent them out to a lot of artists to see what would come in. Nearly all of those minis came together and are now among the one-hundred and some I have published to date. Covers were and are always easier to get than panels. Everybody seems to like to do covers. A lot of the titles are spin-offs of other titles. Once we had done WEIRD WAITRESS, it was logical to go on and do WEIRD NURSE, WEIRD STEWARDESS, etc., a whole series with weird in the title. Miller and I came up with FUNNY ORGANS together but all the ideas were his and Parry Holman's. What would happen in many cases was that an artist would contribute a panel to one of my anthology titles like BABYFAT or FRIED BRAINS, then do a solo mini for the series, then go on to publish some of his own books.

That was the whole idea, to get everyone working, to free the comix from both under and overground control, to get people away from the idea that they had to submit to the approval or disapproval of some editor, and into the concept of self-publication and autonomy. Now I'm talking about comic art here, not money; if you want to make money, you're going to have to kiss ass and let someone else tell you what to draw. To me, the minis were a financial failure, but an aesthetic success. They were also a social success. A lot of friends got together and the relationship I have had with people all over the world via the newave comix has been more than reward enough for the work I've put into the project. I go to the conventions and I listen to all this crap from the big companies about money this and money that and what sells and what doesn't sell and you know what, they might as well be selling corn flakes as comics. Hell, I'd rather have a handful of readers who enjoy and appreciate free form comic art than a ton or readers into the endless cycle of repetitive superhero and space fantasy images. The straight comic scene is so cut and dried! Every convention the local media do the same story--Jeez, you mean UNCA SCROOGE NUMBER ONE is worth $40,000.00? GOSH! and of all the things that are going on at the con, only the commercial motive is going to appear in the local paper, only those old expensive comics are going to show up for a half a minute on the 6 o'clock news. Of course, this format makes the dealers happy, because that's what they're there for--to make money. It's all advertising for them. They're not going to any of the panels or chalk talks or lectures--they never do. They don't leave the dealers' room. Their entire lives are one long game of Store. The comic dealers in this country have parlayed comic collecting from a game which ordinary folks could play and enjoy into a game for the rich. There's a comic aristocracy now, the guys who have the first issues of ACTION, DETECTIVE, MARVEL MYSTERY, WHIZ, WDC & S, etc. There are guys selling originals for hundreds of dollars more than the artist ever got for drawing them and they don't see anything wrong with that. They don't understand why there are artists who hate their guts and can't stand to walk by their tables.

So think of the newave comix as a reaction to the closing door, the door that was opened by Crumb in the late sixties and closed by the underground entrepreneurs in the early seventies when they found that survival for them depended upon a continuous supply of sex and dope jokes by a handful of underground comix stars.

I have not allowed my personal taste to intrude upon the content of the mini-comix. I decided from the beginning that I would publish whatever I got in BABYFAT. My liking it or disliking it is not the issue. I've gotten some really devastating mail about some of the cartoonists, some of it from other artists--and I mean the correspondence stimulated by this mini trip runs to volumes! I answered all the letters, saying whatever I thought at the time, and this is something you ought to know about my style--I say what I think at the time, but I may think differently at another time. Whatever mood I'm in when I get a letter, that's the kind of answer you get. In contrast to the minis, my personal opinion always governs what happens in the newsletter. If someone has treated me in a shitty manner, I am not going to ignore that and give them a lot of space in the letter. I will mention their book, because that is what my readers pay for, the information, but that's all. I'm not giving a lot of space to someone who has done me dirty. On the other hand, I am likely to go out of my way to help people who have treated me and my work with respect, those who understand my educational and historical motives. If you read a single issue of COMIX WORLD, you might see it as an ad sheet, just hype for various products, but if you've read it through the years, you know it contains information about everything that has happened in alternative comix during the period of its existence. COMIX WORLD is my book. At this date it's 387 pages long. If it is ever edited and published as a volume, I will do it myself. Cantankerous as I am, I am not going to ask any editor if I can publish my own work.

-CLAY GEERDES 1/5/82